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Dorothy Kensen

Series 1.

Series 2

# SIX STUDIES.

FOR THE

Harp.

COMPOSED

BY

## JOHN THOMAS.

*(Harpist to His Majesty the King.)*

*Ent. Sta. Hall.*

*Price 15<sup>s</sup>/-*

London  
HUTCHINGS & ROMER  
39, GT. MARLBOROUGH STREET, W.



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## STUDIO.

Nº 7.

FOR THE HARP.

Composed by  
JOHN THOMAS.

Allegretto. (♩ = 72)

*dolce*

(F#) *p*

*p*





Handwritten musical score for Harp Studies, No. 7 by John Thomas. The score consists of five systems of two staves each, written in G major (one sharp) and 3/4 time. The music features a variety of textures, including single-note passages, dyads, and chords. Handwritten annotations in purple ink include "lab" and "(Ab)" in the first two systems, and "mf" in the fifth system. A "p" (piano) dynamic marking is present in the third system. The notation includes slurs, accents, and various rhythmic values.





## STUDIO.

Nº 8.

FOR THE HARP.

Composed by  
JOHN THOMAS.Andante.  $\text{♩} = 88$ .



March 11. 1872

51

*sost:*



Handwritten musical score for Harp Studies No. 8, page 52. The first system shows a treble and bass staff with a key signature of three flats. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with a slur. Handwritten notes below the staff indicate chords: Cb, Ab, Dg, and Db.

Handwritten musical score for Harp Studies No. 8, page 52. The second system shows a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with a slur. Handwritten notes below the staff indicate chords: Ab and Cb. The text "con espress:" is written above the bass staff.

Handwritten musical score for Harp Studies No. 8, page 52. The third system shows a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with a slur. Handwritten notes below the staff indicate chords: Gg and Ab.

Handwritten musical score for Harp Studies No. 8, page 52. The fourth system shows a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with a slur. Handwritten notes below the staff indicate chords: Gb and 1.

Handwritten musical score for Harp Studies No. 8, page 52. The fifth system shows a treble and bass staff. The treble staff has a melodic line with slurs and accents. The bass staff has a bass line with a slur. Handwritten notes below the staff indicate chords: Dg.

*dim in u en do* *p* *sost.*

*Fine*



*sost.*

*mf*

*f*

*mf*

*f*

*f*

*sost.*



*con espress*

*p*

*sost:*

*mor - en - do*

*pp*

## STUDIO.

## FOR THE HARP.

Nº 9.

Composed by  
JOHN THOMAS.

Allegro con moto. (♩. = 92.)

Handwritten annotations in blue ink:

- System 1: (Fix A4) p, E4, f, Eb, 3 1 2 3 1 2
- System 2: 3, 2 4, B4, Bb E4
- System 3: Eb, A4, Ab G4
- System 4: E4, F#4, F4, Eb, Gb, A4, B4
- System 5: A4, Bb, cres, cen, do, f, E4, Eb, Bb



Handwritten musical score for Harp Studies No. 9 by John Thomas, page 57. The score consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The music features complex arpeggiated patterns in the right hand and sustained chords or single notes in the left hand. Handwritten annotations include chord names (A4, Eb, Bb, Ab, Eb, D4, Db, Eb, B4, Bb, do, A4, G4, B4, D4, Gb, Eb), dynamics (ff, fp, cres, cen), and fingerings (321, 21). A wavy line connects the first and second systems. A dotted line with an '8' above it spans the third and fourth systems. The piece concludes with a double bar line and a repeat sign in the final system.



lim - in - u - en - ao

*p* legato

(Fix G $\sharp$ )

(F $\sharp$ ) *leggiero* (F $\flat$ )



Handwritten: *cb* *F#* *7b*

Handwritten: *do* *(F#)* *p* *3 2 1*

Handwritten: *cres.* *f*

Handwritten: *(F#)* *2 + 1 1*

Handwritten: *(F#)* *fp* *(Gb)*



*cres - cen - do* **f**

**ff**

(F<sup>#</sup>) (C<sup>#</sup>)

(D<sup>#</sup>) *dim - in - u - endo* **p** *legato*  
(B<sup>b</sup> - D<sup>b</sup>)



61

*cres - cen - do* *f*

*ff* *fp*

*(G#) leggiero*

*f* *ff*

## STUDIO.

FOR THE HARP.

Composed by  
JOHN THOMAS.

Nº 10.

Adagio. (♩ = 52.)

*p* la melodia ben marcato



This musical score is for a harp study, consisting of five systems of music. Each system is written for a harp, using a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music features a series of arpeggiated chords in the right hand, often grouped by slurs, and a more rhythmic, chordal accompaniment in the left hand. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a final cadence in the right hand and a sustained chord in the left hand.

This musical score is for a harp study, consisting of six systems of music. Each system is written for a harp, using a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music features a complex, flowing melody in the right hand, characterized by frequent sixteenth-note runs and slurs. The left hand provides a steady accompaniment with chords and single notes. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The overall style is characteristic of late 19th or early 20th-century harp music.



The musical score is written for harp and includes five systems of music. The first four systems are instrumental, featuring a treble and bass staff with various musical notations including eighth notes, sixteenth notes, and slurs. The fifth system includes vocal lines with the lyrics "dim - in - u - en - do (D#)" and a final system of instrumental music. The score is marked with "f" (forte) and "p" (piano) dynamics.





The musical score is written for harp and consists of six systems, each with a right-hand (treble clef) and left-hand (bass clef) staff. The right hand plays a continuous sequence of eighth-note chords, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one flat (B-flat). The score is divided into two systems of three systems each by a double bar line.

This musical score is for a harp study, consisting of five systems of music. Each system is written for a harp, using a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The music features a complex, flowing melody in the right hand, characterized by frequent sixteenth-note runs and slurs. The left hand provides a steady accompaniment with chords and single notes. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody with similar rhythmic patterns. The third system shows a continuation of the melodic line with some rests in the left hand. The fourth system features a more active left hand with chords. The fifth system concludes the piece with a final flourish in the right hand and a sustained chord in the left hand. A dynamic marking of *sf* (sforzando) is present in the first measure of the fifth system.



This musical score is for a harp study, consisting of five systems of music. Each system is written for a harp, using a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat). The first system features a continuous eighth-note melody in the right hand, while the left hand provides a simple harmonic accompaniment. The second system introduces a more complex, flowing melody in the right hand. The third system continues this melodic development with some chromaticism. The fourth system begins with a forte (f) dynamic marking and features a more active left hand. The fifth system concludes the piece with a final cadence, marked with a double bar line and repeat signs.

## STUDIO.

FOR THE HARP.

Nº 11.

Composed by  
JOHN THOMAS.

Andante. (♩ = 56.) *sost.*

*p*

*cres.*

*sost.*

*con anima*

*cres.*

*f*



Handwritten musical score for Harp Studies No. 11 by John Thomas. The score is written on five systems of grand staves (treble and bass clef). The first system includes a treble staff with a melody and a bass staff with chords. The second system features a treble staff with a melody and a bass staff with a single note. The third system has a treble staff with a melody and a bass staff with a single note. The fourth system has a treble staff with a melody and a bass staff with a single note. The fifth system has a treble staff with a melody and a bass staff with a single note. The score includes various musical notations such as notes, rests, and dynamic markings like *ff* and *p*. There are also handwritten annotations in blue ink, including *ff*, *p*, and *peasante*.

(M. S.)

do

2nd

f

8th

mi

mi



*cres* - - - - - *cen* - - - - - *do* (C# - B#)

*f*

*Re* *B*

(B#)

*dim* - - - *in* - -

*sost.*  
*p*  
u - - - endo  
(E#)

(E#)

*f* (M. S.)

(E#)



(E#)

(Bb)

*con anima*

*f*

*ff*

(M. S.) *pesante*

(M. S.)

*fp*

(E#)

8..... 8.....

(E#)

8..... 8.....

(E#)

8..... 8.....

8..... 8.....

(A#) (E#) dim - - - in - - -

8..... 8.....

- u - - en - - - do

pp

(E#)



# STUDIO.

77

(FOR THE LEFT HAND.)

Nº 12.

FOR THE HARP.

Composed by  
JOHN THOMAS.

Andante moderato. (♩ = 76.)

*sost.*

The musical score consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andante moderato' with a quarter note equal to 76 beats per minute. The first system is marked 'sost.' and 'p'. The second system is marked 'mf'. The third system is marked 'f'. The fourth system is marked 'f'. The fifth system is marked 'f'. The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including chord symbols and fingerings.

Handwritten annotations (chords and fingerings) for the first system:

- System 1: C# (bass), C# F# Bb C# (bass), F# D# (bass), C# B# (bass)

Handwritten annotations (chords and fingerings) for the second system:

- System 2: G# (bass), A# A# F# G# (bass), D# (bass)

Handwritten annotations (chords and fingerings) for the third system:

- System 3: C# F# D# (bass), F# D# (bass), Bb F# D# (bass), C# B# (bass)

*animato*

*f*

*f*

*(D<sup>b</sup>)*

*ben marc.*

*con espr.*

*p*



*animato*

*f*

*ff*

*dim* (Fix B $\flat$  — D $\sharp$  — A $\flat$  and E $\flat$ )  
— in — u — en — do

*con espr.*

First system of musical notation. The treble clef staff contains a melody with a slur over the first two measures and an accent (>) over the third. The bass clef staff contains a continuous eighth-note accompaniment with triplets in the first two measures. Handwritten annotations include "p" in the first measure of the bass staff, "C#" in the second measure of the bass staff, and "C#" in the third measure of the treble staff.

Second system of musical notation. The treble clef staff continues the melody with a slur and an accent (>) over the first measure. The bass clef staff continues the eighth-note accompaniment. Handwritten annotations include "F#" and "D#" in the first measure of the bass staff, "C#" and "Bb" in the second measure of the bass staff, and "F#" and "D#" in the third measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melody with a slur. The bass clef staff continues the eighth-note accompaniment. Handwritten annotations include "C#" in the first measure of the bass staff and "Bb" in the second measure of the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody with a slur and an accent (>) over the first measure. The bass clef staff continues the eighth-note accompaniment. Handwritten annotations include "C#" in the first measure of the bass staff, "C#" in the second measure of the bass staff, "F#" and "D#" in the third measure of the bass staff, and "Bb" in the fourth measure of the bass staff.

Fifth system of musical notation. The treble clef staff continues the melody with a slur. The bass clef staff continues the eighth-note accompaniment. Handwritten annotations include "C#" in the first measure of the bass staff, "F#" and "D#" in the second measure of the bass staff, "C#" and "Bb" in the third measure of the bass staff, and "Bb" in the fourth measure of the bass staff.



Handwritten musical score for Harp Studies No. 12 by John Thomas, page 81. The score consists of six systems of music, each with a treble and bass staff. The music features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings like *mf*. Handwritten annotations in pencil include fingerings (2, 3, 4), accents (>), and chord symbols (A#, A, G#, F#, D#, B, Ab, F#).

Handwritten musical score for Harp Studies No. 12 by John Thomas, page 82. The score consists of six systems of music, each with a treble and bass staff. The music is written in 2/4 time and features complex harmonic textures with many beamed sixteenth and thirty-second notes. Handwritten annotations include "animato" above the fourth system, "ff" below the first staff of the sixth system, and various circled and boxed markings throughout. The piece concludes with a double bar line and a final chord in the bass staff.







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